



My 3 Angels

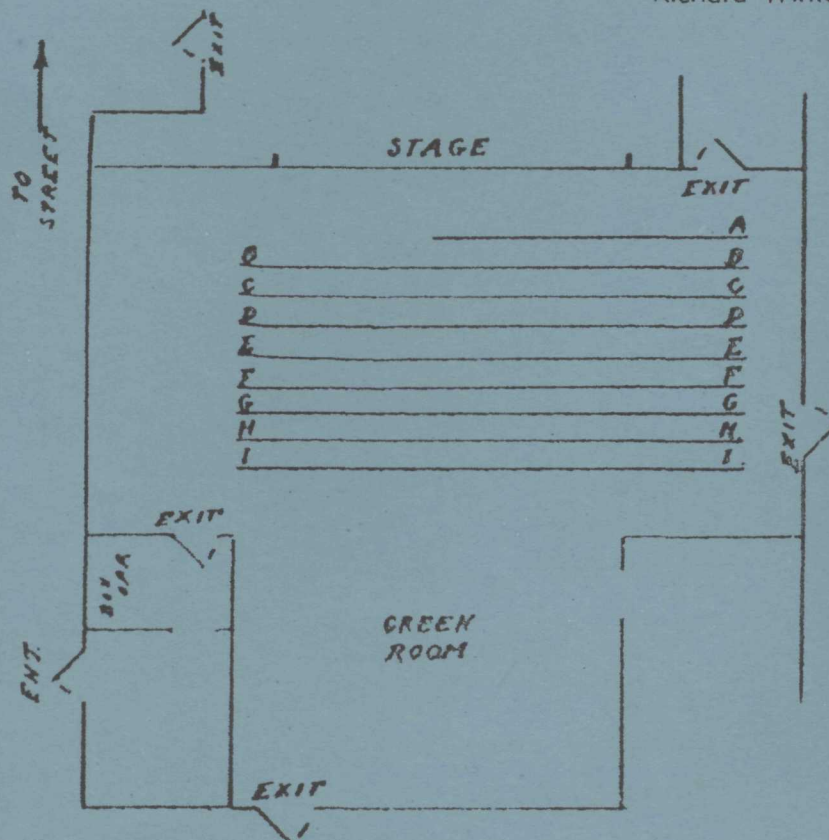
1967

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It is once again my pleasant privilege to welcome you to the North Fork Community Theatre; and my opportunity to give special thanks to some very special people.

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Our North Fork has produced much amateur talent through the years. Probably the first form of entertainment was hymn singing around the foot-pedalled melodeon. Then came the big square Parlor Grand of the 1880's when little Mary or Rose proudly performed piano solos. Later an upright piano graced every parlor and was the center of "Close Harmony" singing. Charades were fun, and comic or dramatic recitations were "rendered" with much feeling.

All these happy forms of self-expression developed into a series of amateur theatre organizations.

In the 1880's Oscar Moore of Cutchogue staged elaborate productions of Gilbert and Sullivan operettas. The Mattituck Dramatic Ass'n gave plays in Library Hall. Belle Lupton, mother of the Hon. Otis Pike, was the lovely "Rose" in "Trelawney of the Wells." The Mattituck Minstrels were famous in the 1920's. One production was advertised as "A Tuneful Tantalizing Tickle".

Greenport had its theatre, too. The Blue Triangle Club presented plays and extravaganzas in their fine Auditorium.

In Orient a long-lived organization continues its excellent productions under the direction of Dorothy Robertson.

(Continued on Page 6)

## ROSALIND CASE NEWELL REMEMBERS

(Continued from Page 5)

In the 1930's Cutchogue's PLAYMAKERS performed dramas and comedies, some under the direction of Douglas Moore.

I believe that Southold had the most continuous theatrical activity. Programs are extant from 1871 when the LYCEUM ASS'N staged "HANDY-ANDY". BELMONT HALL housed in turn the SOUTHOLD COMMUNITY DRAMATIC SOCIETY, SOUTHOLD PLAYERS, and the OLD TOWN PLAYERS. From 1922 to 1942 Charles Kramer made a great contribution, — producing, directing, designing and constructing sets. "STRONGHEART" played thirteen performances, in Southold, Greenport, Mattituck, Riverhead, Port Jefferson and Bridgehampton. Mike Purcell loaded and transported the scenery on his truck. Harold (Goldie) Goldsmith was the leading man. In THE RETURN of PETER GRIMM he was favorably compared to David Warfield! And Bessie Gagen's reading of her lines was called "the acme of perfection."

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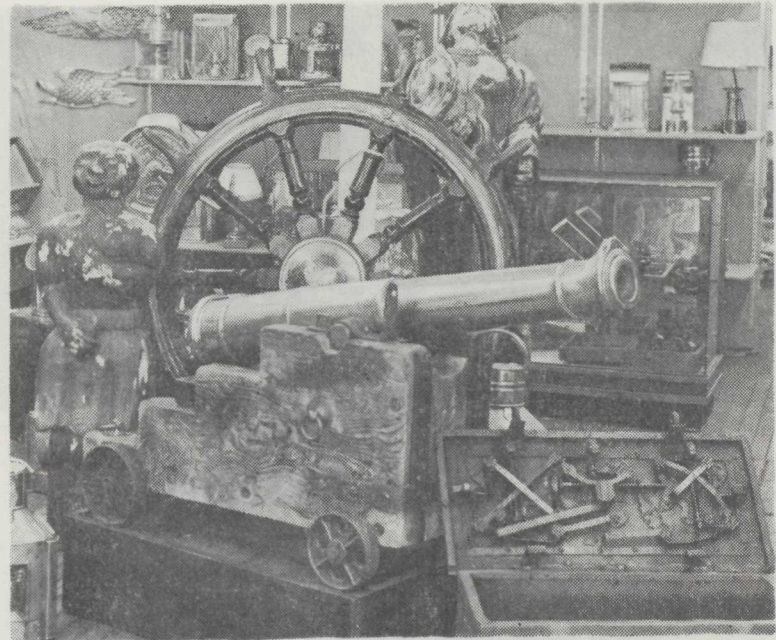
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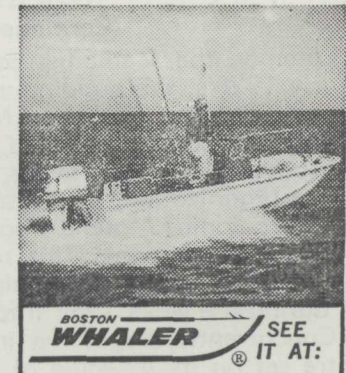
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**JOHN J. MACKAY RESEARCHES OUR THEATRE'S PAST**

At the junction of what is now Route 25, Love Lane and Sound Avenue, in Mattituck, the early settlers erected, in the 1640's, a Meeting House, bounded on the west by "Ye Olde Free Burying Ground". Some of the tombstones still stand along the east wall of this theatre.

In 1715 James Reeve conveyed to "Ye Inhabitants and Their Heirs and Successors forever" one-half acre of land for a Church, and another half-acre for a Church burying ground, adjoining the old free cemetery. On this land was erected the Presbyterian Church. It was replaced in 1830 with a larger church, and this was replaced in 1853. The 1853 building, with subsequent alterations and sizeable additions, is the Presbyterian Church as it stands today.

The 1830 Church became the Methodist Episcopal Church and was moved to a plot of ground, 50 x 75 feet, to the west of the Olde Burying Ground. This plot had been sold in 1853 by Barnabas Horton to Thomas Hallock for One Dollar "for the Purpose of a Church Edifice." In 1856 The Methodist Church was enlarged. The 1830 section was moved to the rear and became a Chapel, connected with sliding doors to the new main section. The cornerstone of the 1856 addition remains in the northwest corner of the theatre, facing Sound Avenue.

(Continued on Page 10)

## JOHN J. MACKAY RESEARCHES OUR THEATRE'S PAST

(Continued from Page 9)

Later on the Methodist congregation moved to Cutchogue, in the early 1920's, the building was taken over by Council No. 34 of the Junior Order of American Mechanics which had been organized in 1895. This lodge remodelled the building, changing the floor and pulpit space to suit their needs. The steeple was removed in 1950.

The organization, in its turn, declined and in 1960 leased the premises to James Moreno who established a Summer Theatre with a professional company. This resulted in drastic alterations to provide seating and a stage; and plays were produced on a summer stock basis during the years 1961 through 1962.

Concurrently, beginning in 1961, the North Fork Community Theatre set up its schedule of three amateur productions from October to June. In 1963, under generous arrangements with the Presbyterian Church, they became the sole lessees; and the enthusiastic support of North Fork audiences enabled the amateur group to purchase and modernize Mr. Moreno's equipment, and to repair and redecorate the theatre.

So this old building has known three lives, all serving the Community laudably. Its present tenants, like those who preceded them, are people of good will and high hopes. Talented and dedicated, may they continue to achieve their goal of "The Best in Amateur Theatre" and may the historic old building continue to stand foursquare to all the winds that blow. Floreat Histriones!

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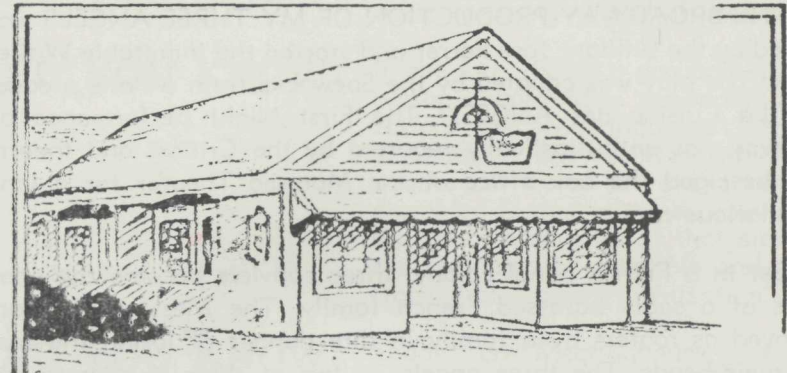
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Martha Winthrop.....	MARION TERRY
Alice Lindsey.....	MILDRED KENNEY
Dora Atherton.....	EMMA BOOTH
Katie.....	FLORENCE SHAW



## ABOUT THE PLAY

THE BROADWAY PRODUCTION OF MY THREE ANGELS was directed by the brilliant Jose Ferrer and starred the inimitable Walter Slezak. The play was adapted by the Spewacks from a Paris production "La Cuisine des ANGES." The First Night performance on Broadway was enthusiastically reported by the Critics; and theatre goers besieged the box office of the Morosco Theater for a long and hilarious run.

Set in a French penal colony, three convicts become the good angels of a sadly harassed French family. The Messurs Fixit are employed as roofers by a family in dire danger of losing the roof over their heads. The three angels — two of them murderers and the third a swindler — are passionate believers in the "Robin Hood of Man" and they undertake enthusiastically to right all wrongs. All three badmen have sunny natures, warm hearts, clever hands and sleepless brains. Their methods are as appalling as they are hilarious.

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### WHO'S WHO IN THE CAST

(in order of appearance)

JOHN WALL (Felix Ducotel). Pastor, Cutchogue Methodist Church, John has made both amateur and professional appearances in Summer Stock.

He studied acting at Brooklyn College and through the years has made it a passionate hobby. Among his credits are: Musicals: John has lent his four-octave lyric tenor to roles in "Carousel," "Brigadoon," "Oklahoma" and light opera. Comedies and Drama: "Born Yesterday," "Never Too Late," "The Haunted House," "Death Takes a Holiday," "Undercurrent," "Othello," and "Midsummer Night's Dream."

Further, as a member of the clergy you should prove a valuable aid in participating in the civic affairs incidental to the welfare of the community and its loyal citizens.

RUTH BECKER (Emilie) Resides in Mattituck where she and her family engage in the various civic affairs for the betterment of the community and its citizens.

A former President of NFCT enthusiastically interested in its various activities it appears apropos to cite a few. Ruth has directed in the past "The Crucible," "Petticoat Fever," and "Write Me A Murder;" produced "The Peanut Butter Prince" as well as "Blithe

(Continued on Page 21)

## ABOUT THE DIRECTOR

FREDERIC NEWELL — Our director has had an active interest and wide experience in various areas of the theatre for many years. A Past President and one of four honorary members of the Amateur Comedy Club of New York, now in its 87th year. He has played 70 parts, mostly under professional direction.

December last, he appeared in "Visit to a Small Planet" at the Delray Beach Playhouse, in which his equally talented wife, Audrey, played his stage wife. On our stage he has been in "Romanoff and Juliette," "Born Yesterday" and "Mary, Mary." He has directed "Critic's Choice," "The Hasty Heart" and The Eastern Suffolk award winning "Glass Menagerie" which was NFCT's first production in this theatre.

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## WHO'S WHO IN THE CAST

(Continued from Page 17)

Spirit" and stage managed "Hasty Heart". She was responsible for costumes for "The Browning Version" and house manager for "There Comes A Time."

Preceding her current major role of Emilie, Ruth has played parts in "Damn Yankees," "Pajama Game" and "Separate Tables."

HONOR REYNOLDS: (Marie Louise Ducotel) At 17 Honor is already a veteran with NFCT. She played the difficult role of the hallucination riddled child in the 1964 production of "The Crucible," the strolling octarina player in "Call Me, Madam" and gay young Anne in "The Potting Shed." This past summer she played the part of the miller's daughter in Rumpelstiltskin.

Honor is the daughter of Gertrude Reynolds, seen at NFCT in leading roles in "Blithe Spirit," "Mary, Mary" and "Write Me A Murder," also, the granddaughter of Agnes Mothersele, most recently seen here in "Save Me A Place At Forest Lawn."

Honor is a senior at Mattituck High School, where she is an honor student; a talented musician on flute and piccolo. Lover of the outdoors where she enjoys both water and snow, skiing among her many interests.

CLACIA YOUNG: (Mme. Parole) Can a housewife and mother of five active youngsters find some way to fill her many idle hours? "You bet," says Clacia, whose backstage jobs include props, set decoration, publicity, program advertising, make-up assistant and house manager.

Clacia directed "Blithe Spirit" and "Mary, Mary" and produced last season's musical, "There Comes A Time." Her onstage credits include "The Mousetrap," "The Crucible" and "The Potting Shed," as well as that nasty, nasty "Millie" in "The Browning Version." Her favorite part, she says, BUT, and we quote, "I refuse to admit that I was typecast!"

BENJAMIN DOVER (Joseph) Migrating from his native home at Hillside, Illinois, he attended Phoenix College, Arizona and graduated from Elmhurst College, Illinois. He is now instructor of English at the Greenport Junior High School. NFCT is indeed fortunate in having one with his educational and theatrical experience available for the portrayal of roles and work contemporary to the theatrical field. Ben was a very active member of both the Community Theatre and Children's Theatre at Phoenix. One of the highlights of Jack Moffat's delightful musical "There Comes A Time," was Ben's outstanding performance in the role of Freddy. His solo numbers, as well as his duet with Pat Seaman as Abigail, were uproariously funny and brought forth sidesplitting laughter at all performances. In addition to his work with NFCT, during the past season Ben was on the staff of the Greenport Summer Theatre.

(Continued on Page 24)

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*My Three Angels*

A Comedy in Three Acts

By Sam and Bella Spewack

By Special Arrangement With Dramatists Play Service

Directed By

FREDERIC NEWELL

**C A S T**

(In Order of Appearance)

FELIX DUCOTEL ..... John Wall  
EMILIE DUCOTEL ..... Ruth Becker  
MARIE LOUISE DUCOTEL ..... Honor Reynolds  
Mme. PAROLE ..... Clacia Young  
JULES ..... Hallock Young  
JOSEPH ..... James Bondi  
ALFRED ..... Arthur Wilks  
HENRI TROCHARD ..... Bob Freeman  
PAUL ..... Jack Graves  
LIEUTENANT ..... Clayton Young

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ACT TWO: Later that night

ACT THREE: Christmas morning

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## WHO'S WHO IN THE CAST

(Continued from Page 21)

**HAL YOUNG:** (Jules) This Fall starts Hal's fifth season with the North Fork Community Theatre. Starting with the Parker Ballantine role in "Critic's Choice", he has since played in "The Crucible," "The Potting Shed," "Call Me Madam" and "There Comes A Time," in addition to the demanding Fred Petruccio part in "Kiss Me Kate."

Hal's offstage career combines his design talents and construction know-how to produce some of the most beautiful and unusual homes on the North Fork.

**ART WILKS** (Alfred) A science teacher at Southold High School. Performed in a singing and acting role as young Joe Hardy in "Damn Yankees." Important parts in "Petticoat Fever", "Pajama Game" and "The Crucible." Art says that his most enjoyable role was the one as Bronny in "The Peanut Butter Prince" which followed. Stage managed "The Mousetrap" and "Blithe Spirit." In succeeding appearances he played such roles as the gangster in "Kiss Me Kate," the liquor sodden priest in "The Potting Shed" and the malicious professor in "The Browning Version," later as Roger in "There Comes A Time," winding up the season as Constable Hackett in "Write Me A Murder" in which he also doubled as stage manager.

In conclusion, we should mention that Art is giving an excellent repeat performance as President of NFCT and that's no play-acting job.

**BOB FREEMAN** (Henri Trochard) Bob is a high school English teacher who lives in Riverhead with his wife, Janet, and their four children. His present appearance on stage marks the second time that he has played a "heav" in a NFCT production. The first instance occurred when he realistically portrayed a mean high school principal in "The Happy Time." The next time he appeared on our stage was in "Damn Yankees" when he played ball as a member of the winning Washington Senators. Bob's favorite role was the part of the tall gangster in "Kiss Me Kate" when he paired with Art Wilks in the "Brush-up Your Shakespeare" number. He also appeared as Henry on holiday in last season's production of Jack Moffat's "There Comes A Time."

**JACK GRAVES** (Paul) Having discovered that the life of a "personable and eligible bachelor" had become rather monotonous, decided he should think seriously of taking unto himself a wife. With Cupid's aid and aiming dart he found the heart of a lovely angel, non other than the charming Muffin Schoetz of Wheaton College, Norton, Mass., and so they were married last summer. After a delightful honeymoon in New Orleans, now settled down and residing in Amagansett.

Hill Prep School and Yale University (Class 1962) are his alma maters. During his term of enlistment with the Armed Forces he served with the famous Green Berets in Okinawa.

(Continued on Page 27)

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## WHO'S WHO IN THE CAST

(Continued from Page 24)

By reason of his excellent performance in two bit parts in the NFCT production "Call Me Madam" he earned the leading role in "Mary, Mary", a hilarious comedy. Last season he understudied for one performance for Art Wilks as the malicious professor in "The Browning Version." Then followed in the role of George, one of the "physically fit" in "There Comes A Time." Finished the season as the Hon. Clive Rodingham in "Write Me A Murder."

Jack reports for The East Hampton Star, while Muffin teaches music at the Westhampton Beach Elementary School.

CLAYTON YOUNG: (Lieutenant) Another NFCT "chip", Clayton is a senior at Riverhead High School. The son of Hal and Clacia Young, he has been active in NFCT productions for the past two years, starting with a walk-on as the hapless servant boy in "Kiss Me, Kate."

His first speaking role was the boy, Taplow, in "The Browning Version;" then came the two bit parts in last Spring's "Write Me A Murder," in which production he also supervised the audio effects. Other backstage activities include assisting on lights for "There Comes A Time."

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In the fall of 1956, a small newspaper advertisement appeared in the pages of THE SUFFOLK TIMES. It said, in effect, "Wanted—people interested in starting an amateur theatre. Meet in the basement of the Floyd Memorial Library, Greenport" and a date was given. A small but eager group came together to meet Jim and Doris MacCammond, then living in Orient, who had placed the advertisement. Jim was art instructor at the Greenport School. Doris had graduate training in dramatics and speech. They were experienced and skilled—well qualified to organize a play group.

At that time the Orient Play Shop, which had been active for seven or eight years up to 1954, was inactive. The Greenport Teachers' Association was interested in a fund raising event for May 1957, so the fledgling theatre group and the teachers joined forces.

Students and faculty of Greenport School and community members from Southold to Orient gathered together to put on "The Man Who Came To Dinner." The original choice for the lead role was unable to complete his assignment, so Jim MacCammond played "Sheridan Whiteside" and Doris directed the production. Lighting and stage settings were improvised to fit the somewhat odd dimensions of the high school stage.

The new theatre activity drew members from all along the North Fork. Scientists and others, from the then relatively new Plum Island Laboratory, teachers, members of Orient Play Shop combined to produce "Harvey," directed by Dorothy Robertson, and "Bus Stop,"

(Continued on Page 32)

## SYDNEY BREESE TELLS HOW IT ALL BEGAN

(Continued from Page 31)

directed by Connie Overton. These were produced in Greenport. The affairs of the group became more organized. We elected our first president, George Cottral of Greenport, and a year later moved forward to formal incorporation.

The North Fork Community Theatre next staged "Visit to a Small Planet," "All My Sons" and "Romanoff and Juliet." More people had joined the group, bringing talents which contributed to successful shows. However, the Greenport High School stage was unwieldy and our production problems had to be dovetailed into school schedule. We moved to Orient where the small stage and more intimate auditorium of Mechanic's Hall served us well for "Night Must Fall" and "Born Yesterday".

In the winter of 1960 Mr. James Moreno come to see our shows in Orient and told us he would equip and open a professional summer theatre in Mattituck. This was our opportunity for a theatre home. We moved to Mattituck in the fall of 1961 and opened with "The Glass Menagerie", directed by Frederic Newell. This initial effort has been followed by musicals, comedies and dramas—twenty productions presented for your pleasure by a community effort. We have thus completed our first decade, and with "My Three Angels"—our twenty-first production in this theatre,—we become "of age" on this stage. It is your warm interest and enthusiastic attendance which made this decade of growth possible. We hope to see you here again and again and to prove ourselves worthy of your friendship and applause.

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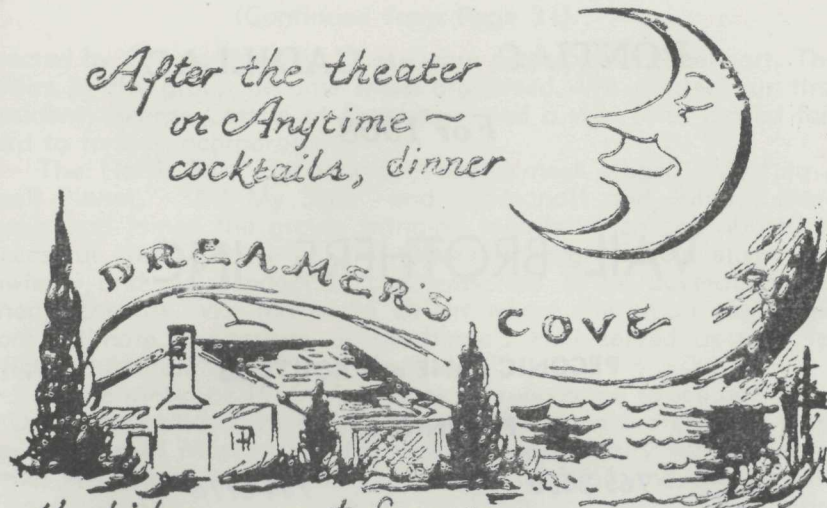
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**JACK GRAVES REPORTS ON REHEARSALS**

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Next night. "You are supposed to come on stage from the kitchen," the Director calls out. "Why are you coming from Marie-Louise's bedroom?" The actor excuses himself. "You can't tell one room from another, backstage."

Another rehearsal. The Director interrupts. "Hold it!" What's that line? You said "Hey!" Frenchmen do not say "Hey!" The actor explains virtuously, "I learned it that way from the script." . . . "The audience will never believe that," says the Director. "Change to 'Regardez'."

The two lovers cringe as the Director strides to the stage. This is a bad sign. But he speaks gently, pleadingly, "Look, you two Lovely People! When it says 'KISS' I want you to plant one on her. When it says 'EMBRACE' I don't want to see any daylight between you." The lovers, gulping a little, obediently clinch. His bride, watch-

(Continued on Inside Back Cover)

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## AN INTERVIEW WITH OUR RESIDENT PLAYWRIGHT

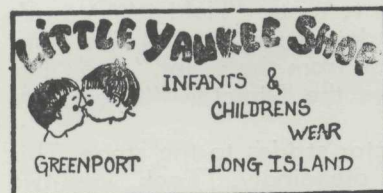
- ME: Mr. Moffat, I understand that the PEANUT BUTTER PRINCE is the first show in the eleven-year history of the NFCT to be given a repeat performance.
- JACK: Well, there are no royalties, you know.
- ME: Oh, I see. . . But that can't be the only reason.
- JACK: I suppose not. I did hear the phrase "popular demand" a few times.
- ME: It's copywrited, isn't it? Why did you agree?
- JACK: Because I really like that show. I'm dying to see it again.
- ME: You must be tired of the question by now, but how did you happen to write it?
- JACK: I spoke out of turn.
- ME: I understand you do that often.
- JACK: Did you say you plan to try out for BELL, BOOK, AND CANDLE? I'm directing that show, you know.
- ME: I only meant . . . I don't see what speaking out of turn has to do with it.
- JACK: I said a little too distinctly at the wrong time, "I could do better than that," about another musical I had heard.

(Continued on Page 39)

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## AN INTERVIEW WITH OUR RESIDENT PLAYWRIGHT

(Continued from Page 36)

- ME: So then you had to do it?  
JACK: I don't speak out of turn as much as I used to.  
ME: Did you think you could do it?  
JACK: As a matter of fact, no. I had tried once before in high school. One of the hero's love songs was "Oh, Diane, what a beautiful pan!"  
ME: I take it it was never produced.  
JACK: Fortunately. But it took more than twenty years before I had the nerve to try again.  
ME: Did you have any training in the meantime?  
JACK: No, I just said to myself one Sunday morning, "Well, let's see if you can write a song." I sat down to the piano and about an hour and a half later, I had more than a dozen tunes.  
ME: Honest?  
JACK: Yeah. I was more surprised than anyone else. What really takes time is writing them down. And then the lyrics! Ugh.  
ME: As an English teacher you don't like to write the words?  
JACK: Oh, the story was fun to do because I didn't know what was going to happen next—it was exciting to see how it was going to turn out—but the lyrics were pure slavery. By the way,

(Continued on Page 40)

## AN INTERVIEW WITH OUR RESIDENT PLAYWRIGHT

(Continued from Page 39)

do you know a rhyme for tiger? I had to change a whole song because of that one.

ME: . . . I can't think of one now.

JACK: If you do, I'll send you a reward.

ME: How about a couple of passes to the PRINCE?

JACK: That isn't done at the NFCT—reviewers only.

ME: How much are the tickets?

JACK: \$1.50 for adults; \$1.00 for children. You should have bought a subscription; subscribers got them for less.

ME: You're treasurer now, I understand.

JACK: That's right.

ME: Well. . . let me see. There must have been some challenge in writing the PRINCE.

JACK: Oh there was, believe me. I wanted to see how many of the usual problems I faced in directing a musical could be eliminated.

ME: Such as?

JACK: Small parts. Like the waiter who comes on in scene five, has two lines, and is never seen again. You have no idea what a nuisance those parts are and how hard they are to fill.

(Continued on Page 43)



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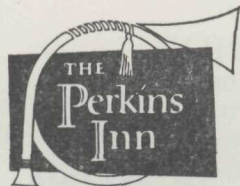
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## AN INTERVIEW WITH OUR RESIDENT PLAYWRIGHT

(Continued from Page 40)

- ME: You're kidding. Why, there must be lots of people—  
JACK: There are lots of people who say they'd love to have "just a little part to get my feet wet," but actually they don't really want to spend the time. Then there's the chorus—it takes hours of rehearsal time to get a chorus to move together — much less sing together. There is no chorus in the PRINCE.  
ME: And how did—  
JACK: And dancing. Do you know any choreographers on the North Fork with a lot of patience?  
ME: A musical with no chorus and no dancing?  
JACK: But it's got a special magic that makes up for it — and six solid roles.  
ME: Will you have the same cast?  
JACK: I hope not.  
ME: I thought you said you didn't speak out of turn as much as you used to.  
JACK: But I want to try to get a part this time. I mean a show like this doesn't come along very often and well . . . It's just that we've got to find a piano player. By the way, you don't play the piano, do you?

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Stage Manager ..... Jack Moffat  
Set Design ..... Hal Young  
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## JACK GRAVES REPORTS ON REHEARSALS

(Continued from Page 35)

ing from the front row, mutters audibly, "What's so awful about daylight?"

None of us majored in French. "Don't try for accents," the Director decides. I don't want ten different French accents. But we will use the French names. Felix is Fay-leeks. Emilie is Aim-ee-lee, etc." This is easy, But just try saying ZHO-seff and ZHOOL.

Every night before dropping off to sleep we repeat our Director's No. One lesson: "Do not turn your derrieres to the Audience."

Oh, well! It's fun to act. Maybe it's fun to direct.



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The North Fork Community Theatre is a non-profit organization. Its purpose is to bring to you good plays, well produced and acted, at minimal ticket cost.

A corollary activity is our Benefit Performances for established community charities. If your pet charity is interested in such a performance please call Ruth Becker 298-4479.

Of great importance is the discovery and development of local talent and skills. Our latchstring hangs out always for new members. If you yearn to act but have little or no experience, become a member of your Community Theatre and acquire training and know-how in the Workshop Productions which are a feature of the regular monthly meetings.

If you are one of those who say, "If I had to walk out on a stage I'd fall flat on my face!" you may keep upright and happily busy with backstage activities. Can you drive a nail? Can you sew a seam? Or hunt up small furnishings for our small stage? Or operate a switchboard? Or a typewriter? We NEED you;—to help build scenery; work on costumes; decorate the stage; light the plays; or work on publicity and box office details.

Don't dawdle. This is a cordial invitation. If you are eighteen or eighty, R. S. V. P.

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## OUR COMING PRODUCTIONS

SHE LOVES ME — January 20, 21 — 26, 27

"Sunny musical frolic. Endearing entertainment."

William Glover, Associated Press

"So deft. So light. So right."

John Chapman

PEANUT BUTTER PRINCE — March 22, 23 — 29, 30

"A musical fantasy. A magic potion."

L. H. Presby—Sunday Review

Marvelous music and lyrics by Jack Moffat of Southold.

BELL, BOOK AND CANDLE — May 31, June 1 — 7, 8

"Hilarity and the hocus pocus of seance and mumbo jumbo."

Frank Jones

If you enjoyed "Blithe Spirit" don't miss this!